Culture in the French Foreign Language Classroom: The Case of Secondary Schools in the Republic of Ireland

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Abstract

In recent years, our globalised world has put the emphasis on improving foreign language learning to make Irish graduates more employable and to make Irish workplaces more welcoming to workers from abroad. However, the achievement of these objectives poses a number of challenges for the Irish education system. In 2022, five years after the publication of *Languages Connect: Ireland's Strategy for Foreign Languages in Education 2017-2026* by the Department of Education and Skills (DES), these challenges have not yet been met. The Institute for Management Development Word Talent Ranking (2021) placed Ireland 37th (out of 64 countries) in relation to foreign language abilities. The uptake of foreign languages at third-level education in Ireland is also low, dropping from a 70% uptake in second-level education to 4% in third-level education (DES, 2017, p.16). In order to gain insights into the place of foreign languages in education in Ireland, this study investigates the place of culture in the French language secondary school Senior Cycle curriculum based on an analysis of selected textbooks, interviews with teachers of French and a survey of pupils studying French at secondary school in Ireland.

Key words: foreign language education, French, second-level education, curriculum, Thematic Discourse Analysis, culture.

1. Introduction

In our globalised world, we constantly encounter other languages and other cultures both on a professional and a personal level. Amongst European countries, Ireland[1] appears as one of the countries with the lowest ability to communicate in a foreign language. Ireland's low rank in the World Talent Ranking published in 2021 by the Institute for Management Development (IMD) Competitiveness Center in foreign language abilities (37th out of 64 countries) indicates that

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[1] Throughout this article 'Ireland' refers to the Republic of Ireland.

there is significant room for improvement. Similarly, according to Eurostat (2019), 29.9% of

Irish adults (aged 25-64) spoke one foreign language, 15.4% knew two languages and only 5.6%

knew three or more languages. This means that about 49% of Irish citizens did not know a

foreign language at the time of the survey. Thirty-five percent of other European citizens knew at

least one foreign language.

The relatively low level of foreign language competence in Ireland is likely to be a result

of a number of factors: Firstly, despite a high percentage of pupils taking a foreign language at

Leaving Certificate[2] (70%), this number falls drastically to 4% of pupils at university level

(Department of Education and Skills (DES), 2017). This suggests a low level of interest in

continuing foreign language learning in higher education. Secondly, the Ireland is experiencing a

shortage of language teachers resulting in a limited choice of foreign languages at secondary

school. This lack of choice continues after the Leaving Certificate into some higher education

settings, with Institutes of Technology offering one or two (and sometimes even no) languages as

part of their programs and even National Universities of Ireland (which are seen as champions of

foreign-language education in Ireland) offering a more limited choice of languages as majors

when compared with other European countries (see for example the contrast presented in Table

1).

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[2] The Leaving Certificate examination or "Leaving Cert" is the final examination in the Irish secondary school
system. It also serves as the university matriculation examination.

Table 1:

All of the Modern Foreign Languages offered in Ireland's Higher Education Institutes versus the

Languages offered in Aix-Marseille Université (France).

Universities[3]	Ireland's Higher Education Institutes[4]	Aix-Marseille Université, France
Modern foreign languages available	● French ● German ● Spanish ● Chinese ● Japanese ● Russian ● Polish ● Portuguese ● Arabic ● Hebrew ● Korean	● English ● German ● Spanish ● Chinese ● Japanese ● Korean ● Turkish ● Arabic ● Italian ● Portuguese ● Russian ● Romanian

Thirdly, the status of English as lingua franca does not encourage the learning of a foreign

language as pointed out by Lanvers et al. (2021, p. 5):

> In a world where English, in its ever-increasing diversity, serves for international communications across all domains of life, and all educational sectors, English L1 speakers may – all too easily – develop linguistic myopia, culminating in the misconception that 'English is enough', especially if their education system, societal practices and values around them either tacitly permit or explicitly reinforce this misconception.

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[3] Data collected from the institutions' websites.

[4] A total of 25 institutions were surveyed online to see what foreign languages are available at higher education level in Ireland. More than half of those institutions surveyed offered three or four modern foreign languages, generally French, German and Spanish. List of institutions surveyed available at: https://www.gov.ie/en/service/colleges-and-universities-in-ireland/

Culture is often seen as the "key to unlocking language" (Oaster, 2017, p.1). This paper considers whether investigating the place of culture in the foreign language classroom in Ireland can shed some light on the situation pertaining to the learning of languages in Ireland and provide some insights into the relatively low levels of foreign language competency in Ireland.

2. What is Culture?

Language is not just a "refined semiotic system without culture" (Witte, 2014, p. 204), but goes hand in hand with culture and the two are inextricably linked. Culture is tied to language without which culture could not be expressed and mediated (Witte, 2014, p. 204).

The concept of culture is fraught with challenges and is difficult to define. Its definition has evolved significantly and continues to evolve through the research of scholars from varied disciplines. Williams (1976, p. 10) acknowledges the term 'culture' as "one of the two or three most complicated words in the English language". In the 1930s, the concept of culture was first seen as a synonym of civilisation as expressed, for example, by Mean (2002, p. 12):

> Culture means the whole complex of traditional behavior which has been developed by the human race and is successively learned by each generation […]. A culture is less precise. It can mean the forms of traditional behavior which are characteristic of a given society, or of a group of societies, or of a certain race, or of certain area, or of a certain period of time. (Mead, 2002, p. 12)

However, in German, *Zivilisation* and *Kultur* are not used as synonyms.

Zivilisation means something which is indeed useful, but nevertheless only a value of the second rank, comprising only the outer appearance of human beings, the surface of human existence. The word through which Germans interpret themselves, which more than any other expresses their pride in their own achievements and their own being, is Kultur. (Elias, 1978, p. 4)

Recently, culture has come to be seen as:

…a dynamic system of rules, explicit and implicit, established by groups in order to ensure their survival, involving attitudes, beliefs, norms, and behaviors, shared by a group but harbored differently by each specific unit within the group, communicated across generations, relatively stable but with the potential to change across time. (Matsumoto, 2000, p. 24)

In language education, culture has been shown to significantly enhance pupils' language skills and cultural awareness. For example, Genc and Bada (2005) suggest that having culture classes as part of language learning significantly increases language skills while raising cultural awareness. While grammar, phonology, and vocabulary are essential to speaking and understanding a language, cultural awareness helps to enhance pupils' language skills and therefore helps them to effectively communicate internationally. The two are intricately linked and related, and therefore cannot work separately without losing a major aspect of the language learnt (Brown, 2007).

Enhancing cultural awareness ensures a pupil is acquiring:

…a gradually developing inner sense of the equality of cultures, an increased understanding of your own and other people's cultures, and a positive interest in how

cultures both connect and differ. Such awareness can broaden the mind, increase tolerance and facilitate international communication. (Tomlinson, 2001, p. 26)

According to Saniei,

> […] to achieve success in second language acquisition, the learners need to learn the target culture, and the teachers should provide them with materials which focus on both language and sociocultural components. This would lead to viewing culture as an essential part of a syllabus. (Saniei, 2012, p. 10)

It is therefore essential for teachers to play the role of cultural mediators and ensure elements of culture are introduced in the language classroom (Saniei, 2012, p. 14).

In the current French Syllabus used in Ireland at Leaving Certificate level for both Higher and Ordinary levels, Part III is dedicated to cultural awareness and highlights the main elements related to culture:

> The intention that the Section III objectives should contribute to cultural and intercultural education generally is reflected in the fact that these objectives focus not only on the target language community but also on its relationship to Ireland and the Irish way of life, and in the fact that they refer not only to culture-specific issues but also to issues which go beyond cultural divisions. (*Leaving Certificate French Syllabus*, 1993, p. 3)

To reach such objectives, the Syllabus suggests that pupils should:

- Learn "in the target language about the present-day culture associated with the target language",

- Read "modern literary texts (notably novels, short stories, poems and plays, or Extracts from these) in the target language",

- Describe and discuss "everyday life in the target language community"

- Understand, describe and discuss "aspects of the relations between the target language community and Ireland" and,

- Understand, describe and discuss "in general terms issues that transcend cultural divisions" (*Leaving Certificate French Syllabus*, 1993, p. 20-21).

The Syllabus provides limited information on how culture should be introduced practically in the language classroom. This implies that the secondary school and more specifically the teachers, with the help of the textbooks, must decide what kinds of cultural elements to introduce. This article observes and analyses the place of culture in a corpus of textbooks as well as the understanding of culture of a group of participants made up of teachers and pupils.

3. Methodology

This study is drawn from a larger doctoral research project being carried out by this researcher on the teaching and learning of French culture in Irish secondary schools. The doctoral research involves a multi-site case study with teacher interviews and a pupil survey. The focus in this paper is on the data collected referring to the concept of culture[5].

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[5] The larger doctoral project also focuses on the acquisition of Intercultural Communicative Competence. This aspect of the research is not be covered in this article.

Research Participants

Three secondary schools participated in this study. They were selected on the basis that they were a secondary school in Ireland offering French at Senior Cycle. After contacting a long list of schools, three agreed to participate. The difficult health and safety context in which the data collection took place (2020 during the Covid-19 Pandemic) reduced the number of schools willing to participate. All of the teachers of French in these schools were invited to participate in the research project (Table 2). Five teachers agreed.

Senior Cycle pupils[6] from the same schools were also selected for the study (Table 2). Senior Cycle rather than Junior Cycle (approximate ages 12-15) pupils were selected because these pupils have reached the highest level of proficiency as part of their post-primary education and are, therefore, best placed to reflect on and demonstrate their knowledge of, and competence in, French language and culture.

Table 2:

Participant Breakdown

	School	Number of teachers	Number of pupils
	Co-educational school 1	3	Unknown[7]
	Co-educational school 2	1	Unknown
	Co-educational school 3	1	Unknown
Total:	3 schools	5	23

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[6] In order to work with Senior Cycle pupils (age 16-18), the researcher completed the garda vetting process and obtained ethical clearance from Maynooth University's Social Research Ethics Subcommittee (SRESC). Consent forms were provided to and completed by all participants following the guidelines provided by the SRESC.

[7] It is not possible to determine the exact breakdown of the pupils per school as the questionnaire was online and anonymous and the pupils were not asked to indicate which school they were from.

Research Instruments and Data Analysis

Semi-structured interviews with French teachers were conducted (Appendix B). The interviews were carried out online using Microsoft Teams due to the health and safety restrictions in place at the time. They were recorded and lasted between 35 and 80 minutes. Interviews were chosen for the smaller number of participating teachers to allow them to reflect in more depth on the concepts key to the research project. A survey was also conducted with Senior Cycle secondary school pupils. A survey was selected in order to include as many pupils as possible in a less time-consuming manner.

The qualitative data from the interviews and the qualitative elements of the survey were analysed by the researcher by creating themes and sub-themes. A quantitative analysis of the survey data was automatically provided by the software, *Online Surveys* (access provided by Maynooth University), used to create and publish it. It was then further analysed using MAXQDA software.

Textbook Corpus

In order to build the textbook corpus, the webpages of 92 secondary schools were reviewed in September 2020 to see what textbook(s) appeared on their booklist for French at Senior Cycle level. Among the 87 books mentioned on 92 schools' booklists, *Tout va bien* was the most frequently used with 35 mentions far ahead of *Mosaïque* and *A l'attaque* both with eight mentions.

Once the three schoolbooks forming the research corpus had been selected, the next step was to look at the Table of Contents of each textbook to identify themes/chapters and lessons

common to all three. A total of 20 themed chapters were identified (Table 3) and these were used for the corpus analysis in order to ensure that the content analysed was more or less similar throughout the corpus.

Table 3

Themed chapters common to all three textbooks analysed.

1. Introductions and introducing yourself	11. *Bac* and *post-bac*
2. Family	12. Holidays and souvenirs
3. Youth, your friends	13. Transports
4. Leisure, your free time	14. Tourism
5. Technology, communication, and media	15. Health
	16. Food
6. Sports	17. Addictions
7. Work and money	18. Society, current issues, discrimination
8. Home	19. Europe
9. Environment and climate change	20. France and Francophonie
10. School (*lycée*)	

Thematic Discourse Analysis (TDA)

The three textbooks forming the corpus were analysed using Thematic Discourse Analysis (TDA). TDA is a data collection and analysis method in the area of discourse analysis. It focuses on organising the different forms of discourse (words, images, symbols) into different categories or themes to facilitate analysis (Braun and Clarke, 2006, p. 80) and allowed the researcher to observe the secondary and more hidden themes within the different forms of discourse analysed.

The use of TDA in this research project was inspired by Höhne's use of TDA to analyse textbooks used by immigrants learning German after arriving in Germany. Höhne uses a flow chart to present the different stages essential to TDA. In this research project, the following flow chart (created by the researcher) was utilised.

1. Corpus creation (choosing the materials to be analysed) and questioning (looking at publication date and other general information about the release of the book)

2. Comparison of chapters in all books in the corpus (using the Table of Contents)

3. Gathering of first impressions

4. Study of all themes common to each book in the corpus (emphasis on places mentioned, names of fictional characters created, topics introduced and overall use of French vs use of English in the book)

5. In-depth study of themes (with emphasis on the kind of discourse used)

6. Determination of whether the acquisition the Intercultural Competence is helped and promoted in the corpus[8]

4. Findings and Discussion

This study analyses survey and interview data from secondary school teachers of French and pupils of French respectively to investigate how they view French culture. It compares these views with the representation of French culture in the textbooks used at Senior Cycle in Irish secondary schools with the objective of providing some insights into the place of culture in the French foreign language classroom in Ireland.

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[8] Step relevant to the wider research project this article is based on.

Perspectives on French Culture by Teachers and Pupils

From the interviews conducted with five French teachers at Senior Cycle some insights emerged.

For example, Teacher 1 reports:

> In my opinion, culture is, it's, it's kind of living, with the language, living itself, but culture is also the part that I suppose, it makes the language and the countries associated with the target language so different than others for example.

According to Teacher 3:

> [French culture is] all about kind of like how French people interact or social kindness, respect, perspectives and then also maybe like their ideas, their customs. What do you think of when you think of France straightaway? What is French culture? What is France and […] what kind of stuff would you associate with [it]? It would be like when they're in Junior Cycle, we started off with the stereotypes and the likes of the beret and the baguettes and all that kind of stuff, but they just straight come to mind when, I suppose, there's a lot more in there for me. I think like the geography of France, kind of the locations, the food, the music, things like that ….

These answers show a certain level of understanding of the concept of culture although with some difficulty apparent in giving a clear, and easily understandable lay definition. Their responses indicate that the teachers are aware that culture is living and is constantly changing, and that culture is what makes one country different from another even if they share the same language.

To understand how the teachers approach culture in the context of French language teaching, they were asked to list elements that best describe what French culture is and therefore are essential to teaching and learning French. The following is a summary of their responses:

Table 4:

Elements of French culture according to the participating teachers

'le monde francophone'	A typical school day in France, and the different school rules
French music	TV Series
French sport	"French identity"[9]
French celebrities	French geography
Menus from restaurants from the target language country	How French people interact
Food and mealtimes	French customs
[work and school] timetables	Politics

Most of the cultural elements mentioned above are elements already highlighted in the Syllabus explored in the majority of textbooks. This could suggest that the teachers' understanding of the concept of culture is similar to, or possibly influenced by, the elements of culture presented in the Syllabus.

To ascertain whether the teachers' understanding of French culture that manifested itself during the interviews is comparable with the view of the pupils, the pupils were asked the same question in the survey. Their answers can be summarised as follows:

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[9] "It's a very, very proud nation and proud of its culture, proud of its landscape or anything to do with France. French people are quite proud of it in terms of culture. From, like an outsider's perspective" – Teacher 2

Table 5:

Elements of French culture according to the participating pupils

French food	Islamophobia
"certain foods, regions, traditions, language, buildings of significance, perhaps religions"	"the lifestyle and cultural activities that are inherently unique to France"
"High fashion"	History and historical events (14th of July)
Art and Cinema	French "mindset" and "open-minded" perspective

It is noteworthy that more than half the pupils (13 out of 23) did not answer this question or wrote that they were unable to provide an answer. Unlike the teachers, the pupils who answered the question mentioned elements that do not appear in the Syllabus, suggesting they have a different understanding of what elements are associated with French culture, a view that could have been influenced by other, more external, factors.

Culture in the Textbook Corpus

When it comes to the explicit treatment of cultural elements in the textbooks, text boxes or a corner of the page dedicated to "civilisation" or culture feature in many chapters entitled *Civilisation – Le saviez-vous?* (*Tout va bien!*, Extract 1) and *Au fait* (*Mosaïque*, Extract 2). These sections are used to introduce a cultural element that is relevant to the chapter. However, these short sections appear once a chapter or do not appear at all in some chapters, serving exclusively as cultural add-ons.

Extract 1: *Tout va bien*[10] p. 4

Extract 2: *Mosaïque*, p. 143

Literary texts (Extract 3) often appear throughout all textbooks within the corpus. The texts allow teachers to test the pupils' reading comprehension skills while introducing a small amount of cultural knowledge as observed by Saniei (2012, p.13)as follows, "One way of raising this kind of [cultural] awareness in learners, as Pulverness (2003) suggests, is through literary texts that more directly represent experiences of cultural engagement".

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[10] Full pages for all extracts in Appendix A

18. Maintenant, lisez l'article qui suit et répondez aux questions suivantes.

Scandale pour un hôtel 4 étoiles de Bodrum, Turquie

1. Les critiques et témoignages s'accumulent. Alors qu'un jeune couple a été expulsé le mois dernier d'un hôtel 4 étoiles dans lequel il séjournait à Bodrum (Turquie), un autre **vacancier** en colère vient également de faire part de son mécontentement. Les faits ont eu lieu à la même période, début septembre. Avec sa femme, ils avaient réservé une chambre « vue mer » au sein de ce complexe hôtelier par le biais d'une agence, pensant qu'ils allaient vivre un séjour formidable de quinze jours comme des milliers de personnes chaque année. Mais à leur arrivée, ils ont vite **déchanté** : le rêve s'est rapidement transformé en **cauchemar.**

2. Interrogé par *FranceSoir*, le vacancier qui fêtait son quarantième anniversaire à cette occasion, a tout d'abord déploré le manque de professionnalisme du personnel de l'établissement. D'après ses dires, aucun salarié ne faisait d'effort si les touristes ne parlaient pas leur langue. « *Il y avait un manque de considération de leur part* », a-t-il expliqué. Le calvaire a continué lorsqu'ils sont arrivés dans leur chambre. Un espace humide où de nombreux insectes avaient déjà élu domicile. Au total, plus d'une vingtaine ont été comptabilisés en seulement trois jours. Et ces petits nuisibles ne représentaient pas le seul problème du couple. Outre les infiltrations d'eau, « *les bas des murs étaient éclatés,* **le drap était déchiré,** *la poussière non faite et les systèmes électroniques visibles* », a-t-il ajouté.

3. Face à ce constat, il a alors décidé d'aller prévenir le personnel de l'établissement qui n'a pas voulu les changer de chambre. Seule consolation : une corbeille de fruit posée à même le sol qui a provoqué une invasion d'insectes. **À bout de nerfs,** le vacancier a alors décidé de contacter la représentante locale de l'agence pour lui exposer les faits, laquelle ne s'est même pas rendue sur place. Très embêtée par la situation, elle leur a simplement expliqué qu'ils pouvaient changer d'hôtel **à leur frais,** une éventualité inenvisageable.

4. Finalement, ils ont tout de même réussi à **obtenir gain de cause** et sont parvenus à changer de chambre au bout d'une semaine et ce, en échange de la suppression d'un mauvais commentaire posté sur le site TripAdvisor. Un chantage auquel le couple n'a pas cédé. Mais au grand désarroi des amoureux, leur nouvelle chambre était **encore plus éloignée** que la précédente et n'était pas non plus celle espérée. « *La vitre était prête à tomber, le lit était digne d'un futon tandis que la climatisation ne marchait quasiment pas* ».

En soit, des vacances complètement « **gâchées** ». À son retour, le touriste a donc décidé de monter un dossier auprès de l'agence de voyage et devra désormais attendre six semaines pour savoir si lui et sa femme auront droit à **une indemnisation.**

Adapté de : Amandine Zirah pour *www.francesoir.fr*, le 3 octobre 2017

a. Trouvez dans la première section :
   i. le type de chambre que le couple a réservé
   ii. la durée de leur séjour.

b. Citez deux problèmes que ces touristes ont déplorés dans leur chambre. (Section 2)

c. **i.** Qu'est-ce que le personnel de l'hôtel a offert aux touristes ? (Section 3)
   ii. Quelle a été la solution proposée par l'agence de voyage ? (Section 3)

d. Que demandait l'hôtel avant de donner une nouvelle chambre à ces touristes ? (Section 4)

e. Trouvez dans la quatrième section :
   i. un adverbe
   ii. un verbe au futur simple.

f. The hotel did not help these unhappy tourists. Do you agree? Refer to the text in support of your answer. (Two points, about 50 words in total.)

Extract 3: *A l'Attaque!*, p. 270

The interview data also suggests that the teachers associate French culture with French television series and the pupils mentioned cinema as part of French culture. Some of the textbooks analysed suggest movies at the end of chapters for those who wish to expand their knowledge on the topic of the chapter. Using different media is recent and mostly linked to the

slowly growing popularity of French movies and more particularly French television series, which are getting a lot of attention recently following the release of shows such as *Lupin* (on Netflix). However, movie recommendations are not commonplace in the chapters and when there is a movie poster in one of the textbooks, the amount of information about the movie is limited. The same applies to French music; some chapters will use a song or some lyrics to illustrate a theme within the chapter, however these are less common than literary extracts.

Another concept commonly associated with French culture by both the teachers and pupils is food. France is commonly known for being the country of fine dining and gastronomy. The culture of food in France does not feature in the textbooks with food and meals relegated to a secondary position appearing only in some photos or a text (Extract 4).

Extract 4: *Tout va bien,* p. 34

When discussing French culture, teachers and pupils mentioned holidays, customs and/or "cultural activities that are inherently unique to France" (Teacher 3). These aspects were mostly absent from the textbooks. Only one of the three textbooks mentions *la fête de la musique* [Music Day] (every 21st of June) and another briefly mentions *les marchés* [Farmers' markets] which happen weekly or biweekly in every town/city in France[11].   Moreover, aspects that are most frequently and strongly associated with France, and highlighted by the teachers, such as fashion, food/gastronomy, art, museums, geography, politics and history, were either not mentioned or only rarely appeared in chapters. Even in the chapters related to sports, where there is an opportunity to mention sports commonly associated with France or sports in which France excels (football, rugby, Olympic handball, formula 1/car-related sports …), these sports were only briefly mentioned or avoided. Instead, Irish sports (such as GAA sports) were mentioned through the target language, French. This suggests that the cultural elements of French and Francophone culture found in the textbooks can be limited. The emphasis is more on allowing the Irish pupils to communicate about their culture in the target language and less on the differences and similarities with French culture.

The lack of a French cultural focus can be seen when the authentic documents authentic are presented. Authentic materials are commonly used in foreign language learning. The concept of authenticity in materials for foreign language learning is understood as materials using language produced by a real speaker/writer of said language for a real audience, conveying a real message (Morrow, 1977; Nunan, 1989; Benson & Voller, 1997). Authentic documents are present throughout the textbooks in the form of literary extracts, blog or article extracts, movie

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[11] It is an important part of the town/city life to the extent that French people vote for the most beautiful market in France with the election retransmitted on TF1 (*Télévision Française 1,* France's first television channel) at lunchtime for the duration of the election campaign.

posters, photos, screenshots of webpages or social media pages[12]. However, the exercises and activities associated with these authentic documents do not focus on the cultural aspects they contain. As in the previous example regarding the sports chapters, opportunities to introduce cultural elements appear throughout the textbooks through chapters introducing cultural themes or through authentic documents. Nevertheless, there seems to be limited engagement with those elements and documents in the textbooks, or if there is some cultural engagement it does not focus on French or Francophone culture but rather approaches it in a general manner (Extract 5).

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[12] Authentic documents can be recognised as such in the textbooks in that they give the source, author, and/or director. Documents without these elements cannot be authenticated.

3. « On va s'ennuyer en regardant des amatrices qui jouent comme en Fédérale 3 … »

Certes, la plupart des joueuses de rugby à quinze sont amatrices. En France, seules celles qui sont aussi membres de l'équipe nationale de rugby à sept – discipline olympique – touchent un salaire versé par la FFR. Mais voir des femmes pratiquer un sport de très haut niveau tout en menant une carrière de front devrait plutôt **forcer le respect**.

4. « Le rugby féminin, tout le monde s'en moque ! »

Encore raté, Jean-Louis. Le rugby féminin est en plein essor : elles étaient plus de 2 millions dans

le monde à taquiner le ballon ovale en 2015, soit 25 % du nombre total de joueurs, selon les statistiques de World Rugby. Et l'intérêt pour ce sport va croissant. En moyenne, quelque 2 000 Françaises commencent à pratiquer le rugby chaque année.

Le rugby féminin attire également les téléspectateurs. En 2014, 2,2 millions de Français ont regardé la demi-finale entre les Bleues et les Canadiennes sur France 4, remarque L'Équipe. Le match a établi **un nouveau record d'audience** pour du rugby féminin. Résultat, les sponsors commencent (doucement) à suivre.

Marie-Violette Bernard pour *France Télévisions*, le 13 août 2017

a. Quels critères constituent un bon match selon Jean-Louis ? (Section 1)

b. i. Trouvez un adverbe dans la deuxième section.

  ii. Quel est l'image traditionnelle de la femme ? (Section 2)

c. i. Trouvez le mot qui indique que les joueuses de rugby n'ont pas un statut de professionnel. (Section 3)

  ii. Qu'est-ce qui force le respect ? (Section 3)

d. Trouvez l'expression qui indique que le rugby féminin est en pleine progression. (Section 4)

e. i. Qu'est-ce qui a établi un nouveau record d'audience ? (Section 4)

  ii. Trouvez une conséquence positive de la médiatisation du rugby féminin. (Section 4)

f. Jean-Louis thinks rugby should only be played by men, but this article has good arguments to convince him otherwise. Do you agree? Refer to the text in support of your answer. (Two points, about 50 words in total.)

AIDE

En utilisant ce texte, rajoutez des raisons à votre liste de l'exercice 12.

16. « Le rugby, c'est un sport de bonshommes ! » Êtes-vous d'accord ? (75 mots environ)

2017 Leaving Certificate, HL, Section II, Q3

Extract 5, *A l'Attaque !,* page 90 (see full article in Appendix A)

Additionally, French culture is presented in the textbooks as a monolithic entity rather than highlighting linguistic and cultural diversity across the Francophone world, leaving the impression of little diversity in linguistic varieties of French and Francophone culture. The lack of reference to the broader Francophone world may present the view that French is only used in France. This belies the global proliferation of French and its status.

Issues raised in relation to Culture in the Curriculum by French Teachers and Pupils

The limited number and range of cultural elements within the textbooks and the curriculum are clearly apparent in the experiences of pupils and teachers from the interview and questionnaire data gathered.

Teachers' views on this vary across the spectrum from positive to negative. For example, four out of the five participating teachers pointed out that the issue is linked to the 'rigidity' of the curriculum. There are so many grammar points to be covered throughout the Senior Cycle that it does not leave any time for the teachers to focus on cultural elements.

> But when you're a teacher, and as I said, the time restraints. You almost want to get something done so you can move on to the next thing. (Teacher 1)
>
> I think that the Leaving Cert curriculum is far more rigid, and there's more, I suppose, focus on rote learning material that there doesn't seem to be as much space in the Leaving Cert. curriculum for the learning of the culture. (Teacher 1)
>
> It's a subject, but it's considered a means to an end in that a lot of the time it's to get points for the Leaving Cert. (Teacher 5)
>
> […] and then if you, I suppose, if your focus is on culture, I kind of feel that there's not, there's nearly not enough time to at I suppose to go over it. (Teacher 2)
>
> Whereas if it's the culture. It's focusing on the culture and if I had the time then you could be like OK, let's do a comparison and then you could have like this is what they eat in France. But this is what they eat here and then we could use that as a a as another section. (Teacher 4)

Time pressure given the need for the study of grammar, syntax and vocabulary is reported as the main reason why teachers do not have the opportunity to introduce more cultural elements. This time constraint seems to limit the teachers to making language learning mostly about grammar and building the pupils' written skills, and therefore at times creating a clear

value hierarchy representing the benefit of linguistic over cultural learning (e.g. communicative/linguistics competence in the language) and relegating other skills (e.g. cultural knowledge) to a 'secondary' position in the curriculum, and explicitly divorcing language from culture. This view is reflected in the following comment:

> To be able to have that more freedom, you know to do what you want, rather than you know, focus on the curriculum, because I think it's more exam focused rather than, you know, learning the language for the point of learning the language [...] (Teacher 2)

As Teacher 2 explains, the curriculum is constructed with the final examination in mind. This factor along with time constraints and an extensive list of themes and topics to cover, restricts the freedom and the amount of flexibility the teachers need to conduct sessions not directly linked to the curriculum and examined at the end of secondary school. Given the importance of textbooks as a language teaching tool for teachers and pupils, their composition can impact how teachers can conduct their teaching and how and what pupils might learn and view as important as emphasised by Richards (2001, p.1):

> They [textbooks] may provide the basis for the content of the lessons, the balance of skills taught and the kinds of language practice the pupils take part in. In other situations, the textbook may serve primarily to supplement the teacher's instruction. For learners, the textbook may provide the major source of contact they have with the language apart from input provided by the teacher.

When asked about culture in the textbooks they are using, the teachers agreed that the main focus is not on culture. As Teacher 2 explains, cultural elements are presented, and pupils are asked to research them in their own time:

> So, let's say for example, there's a chapter on your area where you live, right? The way culture is incorporated there is literally: there's a page with statistics on different rents of apartments and things like this, and on different types of accommodation in France. And it kind of says: "OK, do some research on this." I don't think it's very exciting for the pupils. (Teacher 2)

The teachers highlighted the fact that the cultural elements present in the corpus textbooks are presented without much explanation, and generically handled, making it difficult for them to make full use of them (Teacher 3):

> I am just kind of there moving through with their reading, looking for the answers to the question, but [the pupils] they're not actually thinking: "Oh my God, who's that famous person? Oh, I didn't know he was French or Oh where is his? Maybe his parents are from there or something", they're not actually thinking about the cultural aspect of that. So, I think you know, I suppose there are [cultural elements]. If you like, I do think there is a lot of cultural aspects that do come up in the book, but I feel like the way they come up is not maybe the best way to teach about culture and they don't offer a lot of explanations. Or they're not very interactive for the pupils. (Teacher 3)

Nevertheless, three of the teachers try to introduce culture outside of the textbook, by sharing anecdotes or sharing their personal knowledge and experience of French culture. However, as the previous and following quotes suggest, these often focusing on objects and physical manifestations of culture (celebrities, art, food etc.) and not on more abstract aspects of culture (norms, traditions, social behaviour etc.):

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The odd time, or like if we're doing, we're doing food at the moment in class and talking about like "Oh what French food do you know?" and "Do you know what, like, the escargot is?" I'm just explaining the traditions and different types of foods, but there's not a, like, sometimes there's too much in the book to go through, but I might go back and go to culture another day and see if we can bring it in or get them to research it and talk about it in class. But then, I probably don't think it's taught. I probably don't teach it enough or teach it well. I think I focus mostly on the language itself because. It's not something they can just walk outside and practice, so I find like really class time just goes on understanding and speaking and listening or grammar and all that kind of things like I had. (Teacher 4)

The pupils also wish to practice skills and competences other than grammar and written skills. Pupils' interest in enhancing these other skills is a case for greater cultural engagement as the act of speaking (in particular) requires actively applying their linguistic knowledge while being conscious of the cultural dimensions integral to communication. When asked "What would you like to see more of in foreign language classes, and why?" (Question 17), their answers included the following:

More emphasis on speaking the language rather than writing or doing grammar. You learn a language to speak not to write. It becomes much easier to write once you know how to speak that's how we learned English it would only make sense.

Actual speaking French then me learning how to write an opinion piece in French. If I travel to France again I'd have more knowledge in writing a postcard than being able to hold a conversation.

I would like to see a large emphasis placed on speaking the French language. Communication is, in my view, the most important aspect of language use and so we should attempt to ensure that, by the end of a pupil's time studying the language, they are capable of having a conversation with a French speaker. Also, I think that we should look at famous French literary texts, as is done in English and Irish, to gain an appreciation for the literary element of the language.

> More speaking in the foreign language as it would help us get used to hear/speak that language.

This attitude towards the imbalance between grammar and culture in the language classes can also be seen in other parts of the results of the survey. For example, when asked, "What do you think of the French culture in the school materials (schoolbooks, handouts and worksheets from your teacher ...)?" (Question 7), 52% responded that "There are not enough cultural aspects" (Table 4).

Table 4:

What do you think of the French culture in the school materials (schoolbooks, handouts and worksheets from your teacher ...)?

There is too much of an emphasis on culture.	0%
There are quite a few cultural elements.	13%
There are enough cultural aspects represented.	30%
There are not enough cultural aspects.	52%
Culture is non-existent.	0%

This shows that the pupils actively notice the fact that cultural elements are missing from the materials used in classes.

A follow-up question was posed: "What do you think of French grammar in the school materials (schoolbooks, documents distributed ...)?" (Question 8). Once again, the pupils' answers suggest that grammar is the main focus in the foreign language classroom (Table 5):

Table 5:

What do you think of French grammar in the school materials (schoolbooks, documents distributed ...)?

There is too much of an emphasis on grammar.	22%
There are quite a few grammar elements.	35%
There is enough grammar.	30%
There are not enough grammar aspects.	8%
Grammar is non-existent.	0%

Finally, the pupils were asked whether they thought "…the materials used in class are representing the true cultural reality of France?" (Question 16). More than 70% answered "no" (41%) and "I'm not sure" (37%) suggesting that the few cultural elements present are not fully representative of what they think France is really like (Table 6).

Table 6:

According to you, do the materials used in class represent the true cultural reality of France?

Yes	22%
No	41%
I'm not sure	37%

The fact that 37% of the pupils answered, "I'm not sure" could indicate that they are not certain of what "the true cultural reality of France" is because it is not the main focus when it comes to learning French as a foreign language.

Concurrently, culture appeared to be a main motivator for pupils to choose to learn a foreign language as well as for many being their favourite part of language learning. In the particular case of foreign language learning, it has been demonstrated that integrating cultural elements of the target language as part of the foreign languages classes has a significant impact on the pupils' interest and motivation (Cummins, 1979, cited in Flewelling, 1994; Dornyei, 1994; Hendon, 1980; Valdes, 1990).

> Introducing culture in a foreign language classroom gives learners a sense of reality because they will be studying ways of life, behaviours, thoughts, or values and norms, of real people" (Ho, 1998, p. 166)

When the participating pupils were asked "Why did you choose to learn French as a foreign language?" (Question 2), a pupil explicitly mentioned that it is, "To be able to travel and to understand the country's culture more."

This answer was emphasised in question 4 when the pupils were asked to express how they feel about learning a new language. Almost half of the participating pupils (44%) said that they like learning about new cultures (Table 7).

Table 7:

How do you feel about learning a foreign language?

I love everything about it	13%
I find learning a new language interesting	39%
I like learning about different cultures	44%
It makes me understand my own language better	17%
I wish we had more language classes	13%
I feel obliged to learn a new language	39%
I find it boring sometimes	9%
It is fine	9%
I wish we had less language classes	13%
I am just here for the trip abroad	0%
I do not really like it	22%
I hate it	0%

When asked to justify their answers, culture once again appeared as a favourite when it comes to

foreign language learning.

> Culture, identity and language are so intrinsically linked and there's a lot to be enjoyed about learning about traditions of another country. I think I would benefit from having more frequent language classes to build a more solid foundation in the language.

> I find new and different cultures very interesting and think it's important to know about new worlds.

> […] I find it exciting to learn about how other cultures operate in similar and different ways from my own.

> I do enjoy learning new languages, you get to understand cultures better, and that is a great thing, to have the opportunity to communicate with so many other people, it's just the classes can get lost in the academics of school and then it can be daunting and unenjoyable as it feels more of an obligation than a choice.

Culture appears to the pupils as an important motivation for foreign language learning, a

motivation factor sometimes relegated to the background.

5. Conclusion

The purpose of this study was to explore the extent to which culture is presented and how it is viewed by key actors in French language teaching and learning in the Irish second-level classroom. The research methodology combined TDA of the dominant textbooks used to teach French to Senior Cycle pupils with an analysis of the responses to questionnaires by 23 Senior Cycle pupils and interview data from five secondary school teachers of French language.

Many studies indicate that culture is a key element of foreign language education. The teachers and pupils who participated in this study also expressed the view that culture is an important component of language learning alongside the linguistic aspects. However, the textbook analysis conducted as part of this study indicates that culture plays a secondary role. The focus on the linguistic aspects of the curriculum, and the "*race to the points*"[13] (Teacher 5), takes away from other important skills related to foreign language education, such as culture. The neglect of French culture in the French language Senior Cycle curriculum may, at least partially, explain why the uptake of French drops drastically after the Leaving Certificate in Ireland which itself contributes to the low level of competence in foreign languages seen in Ireland. As the curriculum for all modern foreign languages taught in Irish Secondary schools shares some similarities, there is a possibility that what is observed here in the context of French could be similar in the other modern foreign language classrooms.

A similar research project using mixed-method analysis and encapsulating textbook analysis and participation from teachers and pupils could be conducted on a larger scale and

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[13] Reference to the need to achieve a certain number of points in the final School Leaving Certificate examination order to obtain a place on different higher education degrees.

across languages. It would also be valuable to add classroom observations and a greater variety of school types including same-sex schools and *Gaelscoileanna*[14] to the research design.

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[14] Irish immersion schools

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Civilisation – Le saviez-vous ?

La carte d'identité française

La carte nationale d'identité est un document officiel d'identification utilisé en France. Elle n'est pas obligatoire mais la majorité des citoyens français en possède une. La carte est délivrée gratuitement en mairie.

1.2 Les descriptions

A-Z 1. Le physique et l'apparence

Pour faire la description de quelqu'un, utilisez le vocabulaire suivant :

1. Le physique

- La taille : mesurer + mètre
  ex. : *Je mesure 1 mètre 80.*
  Il/elle mesure 1 mètre 75.
- être + adjectif
  ex. : *Je suis grand(e).*
  Il est grand/elle est grande.
  Il est petit/elle est petite.
- Le poids : peser + kilos
  ex. : *Je pèse 65 kilos.*
  Il/elle pèse 80 kilos.

2. L'apparence

- Les yeux : avoir les yeux + couleur
  ex. : *J'ai les yeux bleus.*
  Elle a les yeux marron.
  Il a les yeux verts.
- Les cheveux : avoir les cheveux + couleur
  ex. : *J'ai les cheveux noirs.*
  Elle a les cheveux châtains.
  Il a les cheveux blonds.
- Avoir les cheveux + adjectif
  ex. : *J'ai les cheveux blonds et mi-longs.*
  Elle a les cheveux noirs frisés.
  Il a les cheveux roux et courts.

Écoutez les présentations de quatre jeunes francophones.
Complétez la grille ci-dessous.

	Karine Lebœuf	David Dupont	Saïd Mohammed	Céline Martin
Âge				
Date d'anniversaire				
Lieu de naissance				
Taille & poids				
Yeux & cheveux				
Passe-temps				

2. À vous maintenant !

A. Écrivez votre propre description. N'oubliez pas de parler de votre âge, date de naissance, nationalité, ville, apparence, personnalité et passe-temps.

B. Écrivez une description de votre meilleur(e) ami(e).

4 TOUT VA BIEN !

Extract 1, *Tout va bien*, p.4

6.2 « Peut mieux faire » : jeu de rôle

Lisez le bulletin scolaire ci-dessous. Par groupes de deux ou trois, imaginez et jouez à tour de rôle la conversation entre un des profs, le parent et l'élève lors de la rencontre parent/prof au lycée.

Matières	Moyenne		Appréciation générale
	Élève	Classe	
ARTS PLASTIQUES	9,5	14	Trimestre décevant. Manque d'attention. Il faut approfondir le travail.
HISTOIRE-GÉOGRAPHIE	10,6	15,7	Bon début mais baisse de régime.
PHILOSOPHIE	15,8	16,9	Bon trimestre – élève positif.
MATHÉMATIQUES	11,2	13	Manque de bases et de motivation. Efforts à poursuivre.
FRANÇAIS	16,4	12	Très bon élève mais timide ; peu de participation à l'oral.
SCIENCES DE LA VIE	16	15,5	Travail régulier : continuez ainsi.
ANGLAIS	15,5	11,1	De très bons résultats – restez régulier.
EPS	15,9	14,1	Élève motivé et dynamique !

Au fait

Le saviez-vous ?
Les élèves en France sont notés sur 20 et reçoivent un bulletin scolaire chaque trimestre.

6.3 Choisissez deux ou trois matières que vous étudiez pour le bac. Imaginez les appréciations données par vos professeurs. Notez-les dans votre cahier.

6.4 Lisez cet extrait littéraire et répondez aux questions qui suivent.

1 Donc j'étais un mauvais élève. Chaque soir de mon enfance, je rentrais à la maison poursuivi par l'école. Mes carnets disaient de la réprobation de mes maîtres. Quand je n'étais pas le dernier de ma classe, c'est que j'en étais l'avant-dernier. (Champagne !) Fermé à l'arithmétique d'abord, aux mathématiques ensuite, profondément dysorthographique, rétif* à la mémorisation des dates et à la localisation des lieux géographiques, inapte à l'apprentissage des langues étrangères, réputé paresseux (leçons non apprises, travail non fait), je rapportais à la maison des résultats pitoyables que ne rachetaient ni la musique, ni le sport, ni d'ailleurs aucune activité parascolaire. →

Daniel Pennac
Chagrin d'école

Extract 2, *Mosaïque*, p. 143

18. Maintenant, lisez l'article qui suit et répondez aux questions suivantes.

Scandale pour un hôtel 4 étoiles de Bodrum, Turquie

1. Les critiques et témoignages s'accumulent. Alors qu'un jeune couple a été expulsé le mois dernier d'un hôtel 4 étoiles dans lequel il séjournait à Bodrum (Turquie), un autre **vacancier** en colère vient également de faire part de son mécontentement. Les faits ont eu lieu à la même période, début septembre. Avec sa femme, ils avaient réservé une chambre « vue mer » au sein de ce complexe hôtelier par le biais d'une agence, pensant qu'ils allaient vivre un séjour formidable de quinze jours comme des milliers de personnes chaque année. Mais à leur arrivée, ils ont vite **déchanté** : le rêve s'est rapidement transformé en **cauchemar.**

2. Interrogé par *FranceSoir*, le vacancier qui fêtait son quarantième anniversaire à cette occasion, a tout d'abord déploré le manque de professionnalisme du personnel de l'établissement. D'après ses dires, aucun salarié ne faisait d'effort si les touristes ne parlaient pas leur langue. « *Il y avait un manque de considération de leur part* », a-t-il expliqué. Le calvaire a continué lorsqu'ils sont arrivés dans leur chambre. Un espace humide où de nombreux insectes avaient déjà élu domicile. Au total, plus d'une vingtaine ont été comptabilisés en seulement trois jours. Et ces petits nuisibles ne représentaient pas le seul problème du couple. Outre les infiltrations d'eau, « *les bas des murs étaient éclatés, le drap était déchiré, la poussière non faite et les systèmes électroniques visibles* », a-t-il ajouté.

3. Face à ce constat, il a alors décidé d'aller prévenir le personnel de l'établissement qui n'a pas voulu les changer de chambre. Seule consolation : une corbeille de fruit posée à même le sol qui a provoqué une invasion d'insectes. **À bout de nerfs**, le vacancier a alors décidé de contacter la représentante locale de l'agence pour lui exposer les faits, laquelle ne s'est même pas rendue sur place. Très embêtée par la situation, elle leur a simplement expliqué qu'ils pouvaient changer d'hôtel **à leur frais**, une éventualité inenvisageable.

4. Finalement, ils ont tout de même réussi à **obtenir gain de cause** et sont parvenus à changer de chambre au bout d'une semaine et ce, en échange de la suppression d'un mauvais commentaire posté sur le site TripAdvisor. Un chantage auquel le couple n'a pas cédé. Mais au grand désarroi des amoureux, leur nouvelle chambre était **encore plus éloignée** que la précédente et n'était pas non plus celle espérée. « *La vitre était prête à tomber, le lit était digne d'un futon tandis que la climatisation ne marchait quasiment pas* ».

En soit, des vacances complètement « **gâchées** ». À son retour, le touriste a donc décidé de monter un dossier auprès de l'agence de voyage et devra désormais attendre six semaines pour savoir si lui et sa femme auront droit à **une indemnisation.**

Adapté de : Amandine Zirah pour *www.francesoir.fr*, le 3 octobre 2017

a. Trouvez dans la première section :
   i. le type de chambre que le couple a réservé
   ii. la durée de leur séjour.

b. Citez deux problèmes que ces touristes ont déplorés dans leur chambre. (Section 2)

c. **i.** Qu'est-ce que le personnel de l'hôtel a offert aux touristes ? (Section 3)
   ii. Quelle a été la solution proposée par l'agence de voyage ? (Section 3)

d. Que demandait l'hôtel avant de donner une nouvelle chambre à ces touristes ? (Section 4)

e. Trouvez dans la quatrième section :
   i. un adverbe
   ii. un verbe au futur simple.

f. The hotel did not help these unhappy tourists. Do you agree? Refer to the text in support of your answer. (Two points, about 50 words in total.)

Extract 3, *A l'Attaque!*, p. 270

B. Vrai ou faux ? Lisez les phrases suivantes et dites si elles sont vraies ou fausses. Justifiez vos réponses :

	Vrai	Faux	Justifiez
1. Céline est la cadette de sa famille.			
2. David ne s'entend pas bien avec son frère.			
3. Karim adore partager sa maison avec ses sœurs.			
4. Karim et son frère n'ont pas les mêmes passe-temps.			

2.2 Décrire votre propre famille

1. Les membres de la famille

Le	La	Les
père	mère	parents
frère	sœur	frangins/frangines (fam.)
grand-père	grand-mère	grands-parents
beau-père	belle-mère	beaux-parents
jumeau	jumelle	jumeaux/jumelles
cousin	cousine	cousins/cousines
fils	fille	enfants
petit-fils	petite-fille	petits-enfants
demi-frère	demi-sœur	
oncle	tante	
neveu	nièce	

La composition de la famille

- Nous sommes cinq dans ma famille.
- Il y a six personnes dans ma famille.
- Je suis l'aîné/l'aînée de la famille.
- Je suis le benjamin/la benjamine de la famille.
- Je suis l'enfant du milieu.

Les frères et sœurs

- J'ai deux frères et une sœur.
- J'ai un frère mais je n'ai pas de sœur.
- J'ai un frère jumeau/j'ai une sœur jumelle.
- J'ai une demi-sœur et un demi-frère.
- Je suis enfant unique.

La situation familiale

- Mes parents sont séparés.
- Mes parents sont divorcés.
- Mon père/ma mère s'est remarié(e).
- Je vis avec mon père et ma belle-mère.
- Je vis avec ma mère et mon beau-père.

A. À vous maintenant !

Utilisez le vocabulaire ci-dessus pour écrire un paragraphe sur votre famille.

Extract 4, *Tout va bien,* p. 34

15. Maintenant, lisez l'article.

Coupe du monde féminine de rugby : quatre réponses à votre beau-père Jean-Louis, qui pense que « c'est pas un sport de filles »

1. « Le rugby, c'est un sport de bonshommes. »

   En plein repas de famille, votre beau-père Jean-Louis se lance dans un long monologue sur la Coupe du monde féminine de rugby. Il argumente : un bon match, c'est 30 **armoires à glace** bourrées de testostérone qui s'affrontent sur un terrain, des plaquages dans la boue et quelques **coups de poings** qui virent parfois à la **bagarre générale**. Bref, c'est « viril ».

   Alors regarder des femmes tenter de planter un essai … Jean-Louis, ça ne l'intéresse pas. Il ne sera pas facile de le convaincre de s'installer devant la demi-finale France-Angleterre, mais ça ne coûte rien d'essayer de **combattre quelques stéréotypes**.

2. « Le rugby, ce n'est pas un sport de filles ! »

   À en croire Jean-Louis, le rugby est exclusivement un sport « d'hommes ». Il n'est d'ailleurs pas le seul à avoir ce **point de vue**. Pierre Camou, ancien président de la Fédération française de rugby (FFR), estimait en 2013 que « le rugby féminin, ce n'est ni du rugby ni féminin », rappelle *L'Equipe*.

Pourtant, **rien n'empêche les femmes de pratiquer ce sport de contact, au même titre que** la boxe ou les arts martiaux. « Les rugbywomen sont censées être tout aussi physiques que les hommes » souligne la joueuse Tesni Phillips. « Nous jouons tous pendant 80 minutes et nous respectons tous les mêmes règles. **Il n'y a pas une seule différence entre** un match masculin et un match féminin, ce qui prouve à **toutes les femmes qu'elles peuvent faire tout ce qu'un homme peut faire**. »

Le véritable obstacle pour les rugbywomen n'est pas leur physique, Jean-Louis. Pour ce mode de pensée archaïque, c'est de manière plus large **l'image de la femme qui est bousculée**. Traditionnellement, la femme doit rester belle, séduisante, gracieuse, être bien habillée et bien coiffée.

→

3. « On va s'ennuyer en regardant des amatrices qui jouent comme en Fédérale 3 … »

Certes, la plupart des joueuses de rugby à quinze sont amatrices. En France, seules celles qui sont aussi membres de l'équipe nationale de rugby à sept – discipline olympique – touchent un salaire versé par la FFR. Mais voir des femmes pratiquer un sport de très haut niveau tout en menant une carrière de front devrait plutôt **forcer le respect**.

4. « Le rugby féminin, tout le monde s'en moque ! »

Encore raté, Jean-Louis. Le rugby féminin est en plein essor : elles étaient plus de 2 millions dans le monde à taquiner le ballon ovale en 2015, soit 25 % du nombre total de joueurs, selon les statistiques de World Rugby. Et l'intérêt pour ce sport va croissant. En moyenne, quelque 2 000 Françaises commencent à pratiquer le rugby chaque année.

Le rugby féminin attire également les téléspectateurs. En 2014, 2,2 millions de Français ont regardé la demi-finale entre les Bleues et les Canadiennes sur France 4, remarque L'Équipe. Le match a établi **un nouveau record d'audience** pour du rugby féminin. Résultat, les sponsors commencent (doucement) à suivre.

Marie-Violette Bernard pour *France Télévisions*, le 13 août 2017

a. Quels critères constituent un bon match selon Jean-Louis ? (Section 1)

b. i. Trouvez un adverbe dans la deuxième section.

  ii. Quel est l'image traditionnelle de la femme ? (Section 2)

c. i. Trouvez le mot qui indique que les joueuses de rugby n'ont pas un statut de professionnel. (Section 3)

  ii. Qu'est-ce qui force le respect ? (Section 3)

d. Trouvez l'expression qui indique que le rugby féminin est en pleine progression. (Section 4)

e. i. Qu'est-ce qui a établi un nouveau record d'audience ? (Section 4)

  ii. Trouvez une conséquence positive de la médiatisation du rugby féminin. (Section 4)

f. Jean-Louis thinks rugby should only be played by men, but this article has good arguments to convince him otherwise. Do you agree? Refer to the text in support of your answer. (Two points, about 50 words in total.)

AIDE

En utilisant ce texte, rajoutez des raisons à votre liste de l'exercice 12.

16. « Le rugby, c'est un sport de bonshommes ! » Êtes-vous d'accord ? (75 mots environ)

2017 Leaving Certificate, HL, Section II, Q3

Extract 5, *A l'Attaque !,* p. 89-90

Appendix B

Teacher Interview questions

The following interview was created by Julie Trobitsc in the context of her PhD research on the teaching of French culture in Irish secondary schools at Leaving Certificate level. In this interview, you will be expected to answer questions regarding French as a foreign language in secondary school, French culture in the classroom, the materials used in class and to reflect on the concept of "intercultural competence".

If you are taking part in the interview portion of the research, you have given consent to participate in the research. If you have any questions or any doubts regarding the research project you are participating in, please contact the research: Julie.trobitsch@mu.ie.

Biographical questions:

1. In a few words, could you present your position?

2. What is your relation to France?

3. How long have you been teaching French?

Teaching and materials:

4. What is your opinion on the teaching and learning of foreign languages in Irish secondary schools?

5. If you could, would you change anything? If yes, what?

6. What is your opinion on the materials, and more particularly schoolbooks, used to teach?

7. If you could, would you change anything about them? If yes, what?

8. What do you understand when we talk about "French culture"?

9. What do you think of how culture is taught in the classroom?

10. How would you qualify the cultural elements presented in the materials/schoolbooks?

Languages Connect strategy and reflection:

11. Do you know the Languages Connect strategy? If yes, could you present it in your own words?

12. What is your opinion on it?

13. In the strategy, there is a part mentioning the acquisition of an "intercultural competence".

    Could you define it in your own words?

14. What do you think of "intercultural competence" in the classroom?

15. Any comments?